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ABSTRACT

This essay develops a framework for the application of semiotics to foreign language (FL) pedagogy. The state of the art and rationale of applied semiotics are discussed. The teacher will find that the semiotic approach aids in the teaching of languages by making the student aware of what is going on in a language act and thus, through redundancy, enhancing memory and insight into cross-cultural communication. As an example of how the semiotic approach may be brought to bear in a classroom situation, an exercise is described in which the symbols and graphics of the "Guide Michelin" are transformed into a narrative through a process of transcoding. Many types of semiotic systems are encountered in the FL classroom. However, since language is the only semiotic system into which all the others can be translated, an FL pedagogy based on applied semiotics can help to restore the balance among the systems, a balance that is necessary in order to master the means of communication used by a given culture. The synthesis of the scientific and creative aspects of a semiotic approach will be embodied in a process of material selection, semiotic analysis ("deconstruction"), and reconstruction along lines mapped out by the teacher. (JB)

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Semiotics and Foreign Language Pedagogy:
A Much Neglected Area*

Semiotics, the science of signs and signifying systems, as anyone conversant with the discipline well knows, has proliferated enormously over the past ten or so years and has found its way into the curriculum of many American universities. At this writing, semiotic centers have been organized at Indiana University, Brown University, and the University of Colorado, to name but the major locations of semiotic research, and courses in semiotics are now offered to undergraduates in many of the nation's colleges and universities. Moreover, in addition to being the generative spark for much theoretical discourse, semiotics has given us new methods for analyzing and understanding such varied phenomena as literature, art, architecture, and music; film, comic strips, publicity posters, and television; language, paralanguage, non-verbal and animal communication. To be sure, these are only a few of the domains embraced by semiotics, and all, to our knowledge anyway, have attracted the

*Although examples are given for French, the principles discussed in this paper apply to FL pedagogy in general.

attention of both theoretical and applied semioticians. Often, insofar as the domains already mentioned are concerned, theoretical and applied semioticians are one and the same: Jakobson, Eco, Greimas, Lotman, and Sebeok, whose names are familiar to almost everyone in this regard, have turned theory into veritable and viable practices. One need think only of the enormous impact which semiotics has had on literary criticism and poetics over the past decade to appreciate how closely theory and its application are conjoined.

Why, then, has semiotics not made any major theoretical contributions to the area of foreign language teaching and pedagogy? Certainly for a domain so fertile with possibilities for semiotic enquiry, foreign language pedagogy has been virtually overlooked by theoretical semioticians and by all but a few applied semioticians. Even for the latter, the semiotic status of certain foreign language teaching methodologies has been observed and examined a posteriori,[1] and even in these cases the intentions of those responsible for a given methodology (Guberina and Gougenheim, for example, in their elaboration of Voix et images de France were not specifically to found a pedagogy based on semiotic principles. The problem of the semiotic gap in FL pedagogy, which is more acute in North America than in Europe, may be attributed to two essential causes. On the theoretical side, most semioticians engaged in research belong to the litera-

ture and linguistics departments of North American universities: few of them actually teach foreign languages per se and fewer still hold the teaching of languages, especially at elementary and intermediate levels, in high esteem. Unfortunately, there is probably little hope of converting this group into dedicated language teachers. On the practical side, those engaged in the teaching of languages in our colleges and universities are either graduate students acting as teaching assistants -- which means they have little or no time to explore new pedagogical approaches to the classroom and a very little training in teaching itself -- or they are professors of literature who, because of the decreasing enrollments in many of our institutions of higher learning, find themselves 'displaced' into the language classroom. Other factors relating to pedagogical attitudes prevail in many of our universities and tend to exacerbate the situation: namely, the belief that literary studies must comprise the sine qua non of any serious student's program, that literature, for some reason, is naturally more important to higher education than specialization in language for its own sake and, finally, that pedagogical research and its application to the FL classroom has practically no place at all in an arts program, but rather such courses (and many teachers interested in applied language studies) should be farmed off to departments of education.[2]

As far as elementary and high school teachers are concerned, few of them are even familiar with semiotics, and because of the tremendous exigencies placed on their time they are hardly in a position to explore this subject with the intention of elaborating a theory of applied semiotics or methodologies in which such a theory can be realized. Even those younger teachers who have recently undergone university training in applied linguistics and methods of teaching have not been exposed to semiotics to the extent that they might see in it a means to enlarge the perspectives of FL pedagogy. In part, this general ignorance of a discipline still waiting for articulation may be blamed on theoretical semioticians themselves for not having investigated what would, in the name of common sense, seem the most logical place to disseminate their science: namely, in the classroom. Foreign languages aside, why has no one speculated on a semiotics of pedagogy itself? And why haven't applied linguists seen the need to update their own discipline with the latest research that has grown out of, or which in fact has now grown away from, linguistics? No major branch of the linguistic sciences today has remained uninfluenced by the evolution of semiotic studies, yet there exists a dearth of information on the subject both in journals of FL pedagogy and applied linguistics.

So much for the state of the art. The first step,

which this essay purports to take, would be to delineate precisely what work must be accomplished in order to inform scholars and teachers of the need for a semiotics applied to foreign language education and to sketch out the parameters within which research should unfold. As was mentioned earlier, a theoretical framework for an applied semiotics must be formulated as a prelude to the practice of semiotic methodologies and techniques of instruction. The author is currently at work on such a theory but there remains the problem of to whom it should address itself. That is, should it be conceived in such a way that only those already conversant with semiotics will benefit by the discussion, or should it be aimed primarily at teachers? In this essay we have opted for the latter orientation for two reasons: first, as theoretical semioticians have not taken up the cause so far, it is unlikely that the trend is going to change in the near future and, moreover, there is nothing in the spate of semiotic publications which have come out recently to indicate that anyone is interested in the area of semiotics as applied to FL teaching; second, addressing a theory of applied semiotics to FL teachers who are obviously neophytes has certain disadvantages, but were the theory in part an illustration of semiotic principles in practice, we are convinced that FL teachers, without necessarily becoming semioticians themselves, would have at least acquired a

semiotic consciousness and a practical starting point from which to devise semiotically oriented classroom materials and texts. Besides, if such a theory were articulated in a formalistic manner, comprehensible only to scholars of the science, it is quite unlikely that it would ever get beyond the theoretical stage since, as we have argued, very few semioticians actually engage in FL teaching.

In the meantime, before a global theory of semiotics as applied to FL pedagogy is formulated, there is a need to provide a framework in which interested teacher-scholars may begin to familiarize themselves with the relatively few publications that treat, either implicitly or explicitly, the teaching of foreign languages in a semiotic perspective. Certainly, if the criterion of implicit treatment were strictly applied to extant publications then virtually everything that has been written about FL teaching could be included, since by their very nature, language and communication are embraced by semiotics. Therefore, it would seem appropriate to delimit the field by focusing on those studies which center on the following premises: 1) language operates in a linguistic and an extra-linguistic communicative context; the linguistic code is but one of many ways to convey a message[3]; 2) in the teaching-learning phase numerous codes should be exploited (e.g., linguistic, visual, sensorial, kinesic, graphic, proxemic) in order

that the message be reinforced and made redundant in those pedagogical texts employed in the classroom; 3) up to now, too much emphasis has been placed on the linguistic code at the expense of other codes used in communication; pedagogical texts should thus be chosen for their authenticity (authentic materials convey additional information about the culture and ideology of speakers of the target language) and their polysemiotic potential (an accumulation of codes in a message facilitates comprehension and internalization of the message); 4) the message should be placed in the context of the entire communicative process, its encoding and decoding phases, so that students may participate in creative use of language (related to encoding) and critical evaluation of language (related to decoding); 5) the cognitive approach implicit in item 4 above would enable students to become more semiotically literate; they would 'read' the total act of communication and thereby develop deeper insight into language and its users -- including themselves; 6) the semantic dimension of the speech act should play just as important a role in the FL classroom as its linguistic elements; consequently, in teaching basic grammatical structures the linguistic should be linked to, even enhanced by, the semantic; 7) using a semantic core as the point of departure for teaching linguistic structures would foreground the notion of transcoding, or the possibility of expressing

the same content on different expression planes; such a concept leads the teacher away from the traditional textbook, with its linear format, and toward an open, exploratory approach to language and communication; 8) transcoding would then become a fundamental technique whereby a visual message might be converted to a verbal message or vice versa, or a set of gestural syntagms might be transposed into a narrative sequence, or a musical piece might serve to elucidate the subtleties of a poem; 9) the very process of transcoding requires a fundamental understanding of code-making and code-breaking virtualities, thus of the act of creation itself; 10) the underlying principle of language as one coded system among many not only permits students to creatively use and manipulate codes in order to effect a more total communication but it also increases their awareness of cultural and ideological conditioning and their capacity to 'demythologize' the myths of their own and the target culture. In this sense, a semiotic approach to teaching and learning a foreign language doubles as an epistemological methodology for studying all types of human interaction.

Now that we have considered the rationale of an applied semiotics, it might be helpful to outline some of the possible domains of the subject that are in need of investigation and elaboration. First of all, bibliographical projects relating specifically to the field of semiotics in

FL pedagogy should be disseminated so that teachers can get acquainted with semiotic entities and their potential for application. Perhaps the most useful kind of bibliography at this point would be one which introduces teachers to the basic works in general semiotics and to applied studies undertaken so far: the first because it is essential to know the elements of semiotics which are most appropriate for classroom exploitation; the second because many of the publications in the field center on only a few of the numerous possible domains, such as semiotics of culture, kinesics in the classroom, and communicative acts to name but a few. Indeed, if one were to limit oneself to Barthes' Eléments de sémiologie alone (Paris: Editions Gonthier, 1953 & 1964) it would be possible to initiate innumerable pedagogical methods, strategies, and techniques for each of the many elements discussed by the author. Given the enormous number of areas englobed by semiotics, it would be advisable to formulate a typology of the pedagogical contexts inherent to FL teaching and then to classify studies according to their relation to the given context. Such a system, which could conform to our upcoming discussion of domains, would simultaneously help to define the structure of applied semiotics and to reveal the areas in which future studies might be pursued. In any event, because it is clear that semiotics can be applied to any signifying or communicative system,

it will be important to delineate those systems having a high rate of frequency and usage in the FL classroom, remembering all the while, however, that any semiotic entity might eventually find its way into the classroom if the teacher is observant and imaginative enough.

Given the fact that we are arguing in favor of a theory of semiotics as applied to FL pedagogics, the domains belonging to such a theory must of necessity include the appropriate levels of instruction at which the theory might apply, the contributions semiotic approaches can make to teaching the four skills, the fundamental concepts and elements of semiotics which might serve as points of departure for teaching practices and strategies, a typology of semiotic systems which are most appropriate for classroom use, and the development of linguistic and cultural models for teachers to use in the creation of their own pedagogical activities. Space will not permit us to expand upon these domains, so a few comments on each will have to suffice. Although numerous semiotically oriented texts can be used at the elementary level of language instruction (e.g., roadsigns are an excellent device for teaching imperatives), it is unlikely that these texts could be extended into a discourse, as students must focus their attention on acquiring the basic phonological and grammatical elements of the language at this stage. Perhaps the closest thing to discourse produc-

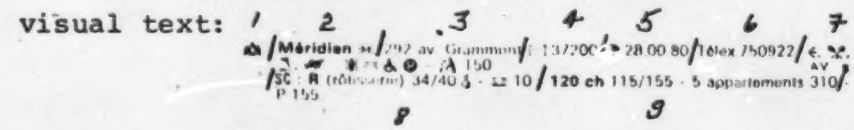
tion based on transcoding procedures we now have is the prototypical Voix et images de France filmstrips which use short visual sequences to elicit verbal syntagms. The author has also examined the possibility of using pictures, graphics, and symbols to introduce basic grammatical structures.[4] All of this to say, essentially, that semiotics is more advantageously and systematically applied after students have acquired a basic knowledge of the language.

To varying degrees the teaching of the four skills can be enhanced by a semiotic approach to the communicative act. It is rare that all four skills are taught and mastered concomitantly; usually, students progress from the decoding activities (listening and reading) to the encoding (speaking and writing). Thus elementary textbooks generally use the written or spoken word (or pictures in the case of audio-visual methodologies) as a springboard to student production of verbal utterances. There is an implicit semiotic rationale to this sequence insofar as the student can seize upon certain signals in the decoded text which he can actively recode, recombine, and re-utilize in his speech act. In other words, there are cues in the passive phase of learning which, if the student is sensitized to them, can reappear as encoding elements. Semiotics can help us to isolate, classify, and key those semantic features of the passive text that students can activate in their own speech. Semiotics makes students

aware, not so much of what is being said, but rather of what is going on in a speech act. Consequently, if the semantic core of an utterance, as opposed to its linguistic expression, is foregrounded by means of semiotic redundancy (i.e., introducing the proxemic and tacemic codes of salutations, for instance, while teaching their linguistic counterparts, "Bonjour", "Ça va?", et al.), the student will have a better chance of remembering the structure and he will have gained important insight into communication within and across cultures. This kind of pedagogic would call for a contextual approach to the teaching of grammatical structures along with the use of authentic texts, and, while there is nothing new about this idea, the fact that it is organized in a semiotic framework and structured semantically permits a coherence in teaching techniques and strategies which does not necessarily obtain in conventional textbooks where such texts are randomly placed.

As far as the fundamental elements and concepts of semiotics for teaching practices are concerned, the sky is the limit. Such practices depend on two factors only: the teacher's degree of acquaintance with theoretical semiotics and, perhaps more importantly, his imagination. To give a brief illustration, we might suggest that the elementary notion of sign, consisting of a signifier and a signified, and code, the convention in and via which a message is con-

veyed, offer numerous possibilities in themselves. In the Guide Michelin guidebook for example, symbols, ideograms, and graphics are used to code information about food, lodging, and services in French cities, towns, and villages. This guide could be used, then, in conjunction with many different grammatical structures or situations to produce verbal utterances. By means of the entries for a particular hotel, a student could transpose the symbols describing the services in the hotel into a short narrative discourse: As an illustration, we have duplicated below the entry for the Hôtel Méridien in Tours (France) and provided some possible utterances which might be generated or transcoded from the individual units (separated by slash marks) of the visual text:



Units 1 & 2: Le Méridien est un hôtel très confortable

Unit 3: L'adresse de l'Hôtel Méridien est 292 avenue de Grammont / Le Méridien est situé au numéro 292 avenue de Grammont / etc.

Unit 7: This unit on hotel facilities offers many virtualities and combinations for verbal utterances because of the numerous sub-units depicted in the ideograms. Thus, each individual ideogram may elicit a simple statement (e.g., Le Méridien donne sur un beau parc;

> Au Méridien on trouve des cours de tennis; Il y a des chambres accessibles aux handicapés physiques, etc.), or the ideograms may be combined into more complex statements (e.g., J'aime le Méridien parce que je peux jouer au tennis et faire de la natation à l'hôtel; Le Méridien est un hôtel confortable en été parce qu'il est climatisé, etc.).

Advertizements are particularly effective in teaching grammatical structures because they are coded verbally, visually, and spatially. In their particular semiosis, all signs point to the same message, so if they are selected according to the grammatical criteria of their linguistic components, the student can easily infer what the language of the advertizement means even if he does not understand the precise wording. This is confirmed by the fact that if students are given visual texts alone and told what grammatical structure to use (imperatives, for example), they invariably end up selecting identical or similar lexical items for the given text. In the introductory phases of a semiotic approach it is essential to use highly coded materials because of their degree of predictability. Rigidly coded systems allow for fewer ambiguities and less creativity, but they have the advantage of forcing the students' attention on the linguistic elements which best convey a particular message. As students become familiar with this kind of activity, they

can progress from texts centering on a semiotics of denotation to more polyvalent and complex texts, as for instance, poems, paintings, photographs, films, and to other artistic modes of expression which operate within a semiotics of connotation.[5] Indeed, there is no paucity of information on semiotic approaches to these artistic texts, as many of the world's leading semioticians have etched out theories and practices for all of the domains mentioned above and many more. The task which remains, however, is one of applying these methods and techniques to pedagogical practices in the classroom: happily, the field is open to anyone with some time, imagination, and energy.

Before outlining a typology of those semiotic systems most frequently used in the FL classroom, it would be helpful to say a few words about two fundamental concepts: text and discourse. A text is here defined as a particular type of message production that is characterized by its autonomy and closure whereas a discourse consists of an open, contingent type of message production. Text(s) and discourse(s) may be coded in one or several ways: linguistically, visually, graphically, culturally. A single advertizement is, according to this definition, a text which, ordinarily, forms part of a larger discourse; consequently, an individual automobile advertizement, for instance, might attempt to sell us a "Renault", a "Peugeot", or a "Citroën", but taken together

these ads sell us myths of speed, sex, and prestige. The purpose of this short digression has been to point out that the notion of text and discourse is basic to semiotic practice and, furthermore, that classroom practice should include familiarization with and interpretation of texts and discourses from the very beginning levels of instruction as well as, at later stages, text and discourse production by students.

With these few comments aside, it would be appropriate to mention the types of semiotic systems which teachers and students encounter most frequently in the FL classroom. Such systems may best be classified according to the various codes used for communication in the classroom. Because a lengthy discussion of each code could easily ensue, we have opted to present them below in schematic form and to add short comments for clarification:

Code Typology

1) Linguistic: clearly, natural language is the primary means of communication in the FL classroom, whether it takes the form of the target language exclusively, a combination of the native language of the students and the target language, or a metalanguage for whatever purposes the latter may be used.

2) Pictorial: perhaps the second most frequently used code in the FL classroom, and includes everything from realia

of all kinds to methodologies which are based on visual theories:

- drawings, cartoons, comic strips
- pictures, photographs, slides, transparencies, film strips, films
- TV programs, videotapes

3) Graphic: this is a potentially rich area for pedagogical exploitation and one that has not been explored in any great depth:[6]

- maps, charts, ideograms, designs, grids
- travel guides, opinion polls, brochures, pamphlets

4) Sonorous: songs, musical compositions, and recordings of all kinds have been used in the classroom for years, but few of them have ever been approached from a semiotic perspective. In addition to the obvious types mentioned above, we might include recordings of interviews, plays, and even random noises.

5) Sensorial: kinesics, tacesics, olfactory codes

6) Spatial: proxemics, architectural and organizational codes

All of these codes are subsumed in a larger cultural and ideological code according to which a society invests its signifying systems with meaning. The structuration and patterning of individual meaning-phenomena become the myths of a nation, and collectively they constitute its mythos.

Most frequently, they are expressed, albeit often unwittingly, in what may be described as dense, polysemiotic texts wherein several codes operate simultaneously to convey the message(s): such is the case with audio-visual methodologies, comic strips, and the Michelin guidebook to name but a few multi-coded texts. At the extreme level of multiple coding reside artistic texts, which exhibit the most sophisticated form of semiosis. Ideally, in the past, language teaching in many of our colleges and universities was but a means of access to the lofty domain of les belles lettres: a curricular hierarchy established itself with language courses at the bottom, culture stuck somewhere in between, and the sacred muse at the summit. Somehow, FL teachers forgot, or ignored, the fundamental semiotic truth that language is the only semiotic system into which all of the others can be translated; it is the only system that can talk about itself and all the others. Therefore, it should have been given privileged status by virtue of its metasemiotic capacity. A FL pedagogic based on applied semiotics can help to restore the balance precisely because all signifying systems can be recoded or transcoded into language. Whether this process occurs at the most elementary linguistico-grammatical level as, say, by using international roadsigns in an elementary class to elicit commands, or in advanced literary classes wherein students must decode the most hermetic of texts, the fact remains

that their ultimate task is to organize, manipulate, and exchange symbols. By means of natural language the student has access to all languages.

The final domain of applied semiotics which concerns us directly centers on a synthesis between the scientific and the creative, and comprises a kind of praxis insofar as its aim is the development and implementation of linguistic and cultural models for the classroom. Although the present essay is hardly the context in which to elaborate models, semiotically-oriented task activities, or teaching materials, it behooves us to note the importance of such semiotic mapping for teaching-learning interactions. Essentially, this procedure would entail: 1) careful selection of the materials to be used in the presentation of a given linguistic and cultural unit (e.g., the use of meteorological symbols and charts from newspapers in the target language which are presented in conjunction with weather expressions, cardinal points on the compass, directional prepositions, et al.); 2) a deconstruction phase in which the teacher breaks down the semiotic components of his materials into categories which will best facilitate and/or activate linguistic expression (in the case of the weather chart we must consider its ideogrammatic, graphic, and pictorial components in relation to the grammatical structures being taught or practiced, and even its possible cultural content as may be re-

vealed in variations in temperament produced by one's native environment-- "le tempérament méridional", for instance, and; 3) a reconstruction phase wherein the particular semiotic activity mapped out by the teacher is actually put into practice in the classroom. This last phase could take many forms: communicative exchanges, scenarios, simulations, and task-oriented activities are but a few of the possibilities, and, indeed, all are used to varying degrees in current teaching practices but generally they are not pre-viewed with an eye to semiotic overlapping and coordination with grammatical structures. Or, to put it another way, they are not pre-arranged into potential texts or discourses before being explored and practiced by students in actual context. An approach such as this permits coherence and promotes understanding both at the level of manipulating the language and also at the level the dynamics of communication. It might be added that the kinds of models here advocated need not be dogmatically imposed on all teachers, that is, there is no particular set which takes precedence over another. We would propose, rather, that a representative series of meta-models be devised for a limited sample of grammatical structures and cultural-content units then published in the form of a guidebook for teachers to emulate:[7] in the final analysis teachers would themselves create additional models appropriate to their teaching needs and situation.

It has been our intention in this essay to outline the possible lines of development of a semiotics of foreign language pedagogy. For the most part we have briefly discussed the state of the art and defined the constituent domains which call for further elaboration. Surely, this essay is only the initial step into a field which holds much potential and promise for the evolution of pedagogy. In order for this work to be accomplished in an informed and coherent framework, we still need to organize the following: 1) workshops in applied semiotics at language and applied linguistics conferences; 2) regional centers for semiotic studies and their relation to teaching and learning phenomena, and perhaps most importantly; 3) a journal devoted to semiotics and FL pedagogy. Now that language learning and teaching embraces all valid and valuable pedagogies, it is time to approach the linguistic in a larger global synthesizing perspective wherein it is integrated into signifying and communicative acts in general, that is, into an interactional and interdisciplinary framework. By virtue of its status as an epistemological methodology capable of describing and accounting for all sign-phenomena, semiotics can well serve as a theoretical and practical impetus to an ever-evolving pedagogy of foreign languages.

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NOTES

1. See Paul Rivenc, "Vers une approche sémiotique du 'discours audio-visuel' dans les méthodes d'enseignement linguistiques," Journal de Psychologie, 12, janvier-juin, 1973, p. 191.

2. This distinction between so-called pure and applied studies is not made in Europe where many pedagogical centers exist, where interdisciplinary work is conducted, and where professors of language have never really been separated, in a hierarchical sense, from applied pedagogics. Many European centers are, in fact, the locus of both theoretical and applied research. In fairness, it might be said that such a trend is beginning in North America: some institutions, Ohio State University comes immediately to mind in this connection, now offer an M.A. and a Ph.D. in Foreign Language Education.

3. This statement presupposes that the reader and author agree about certain criteria of language: namely, that it uses signs to communicate messages. Obviously, language may be -- in fact has been -- viewed as behavior, as interaction, as praxis, not to mention all of the special uses to which it has been put (rhetoric, propaganda, suasive instrument, et al.), but in all cases it does not actually constitute these phenomena but rather it signifies them. It is to this degree

that we may state that it's fundamental nature is semiotic.

4. The author has also examined the possibility of using pictures, graphics, and symbols to introduce and teach basic grammatical structures. See James W. Brown, "Transcoding: A Semiotic Approach to the Problems of Transition from Language to Literature," Canadian Journal of Research in Semiotics (Summer, 1976), pp. 51-60, and, "On the Use of Visual and Graphic Codes in the Production of Verbal Utterances," to appear in The Canadian Modern Language Review (November, 1979).

5. For an excellent discussion of the distinction between a semiotics of denotation and a semiotics of connotation, consult Roland Barthes, Eléments de sémiologie (Paris: Editions Gonthier, 1953 & 1964), especially pp. 163-172. Barthes provides the reader with numerous examples and analyses of these two categories of semiotics, and many of his insights and illustrations may be easily adapted for classroom use. Moreover, as Barthes tends to classify semiotic systems within the specific cultural context of France, the teacher need only select from his many model-systems (e.g., 'nourriture', 'vêtements', 'annonces publicitaires', 'réclames', 'photographies') those which would be of interest to his own students.

6. I call the reader's attention to a special number of Le Français dans le monde which was devoted entirely to pedagogical applications of visual systems. See "Images et enseignements du français," Mai-Juin (1978), especially François Mariet, "Pour une pédagogie de la sémiologie graphique," pp. 32-37.

7. Perhaps the best models of semiotic import so far developed in a communicative context would be Gilbert Béville's 60 fiches jeux de communication (Paris: Les Editions d'organisation). The author organizes these models within an information parameter ('resques d'information', 'observations de l'information', 'traitement de l'information') and a message production parameter ('types de communication') 'communication attrayante', 'renouveau de la communication').

SELECTIVE BIBLIOGRAPHY

For reasons articulated in the body of this essay this bibliography is addressed to foreign language teachers (primarily to teachers of French) at all levels of instruction. Although it is not definitive, it offers a wide range of references gleaned from studies published in Europe and North America. Also, for the convenience of those readers who are not familiar with semiotics, we have opted to

divide our entries into two categories: 1) studies in general semiotics and; 2) studies in semiotics as applied to foreign language pedagogy.

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